

LIURE DE PIECES POUR LA GUITTARRE
DEDIE AU ROY
COMPOSE PAR R. DE VISEE
GRAVE PAR BONNEVIL



ET SE VEND A PARIS

*Chez le dit Bonneüil proche la halle aux Cuirs vers les Ss. Innocens
et chez A. Letteguieu rüe Dauphine a la Pucelle avis avis la rüe d'anjou*

Vm⁷ 6219

187

Sire

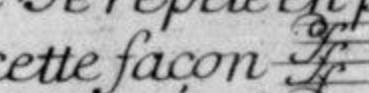
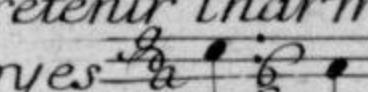
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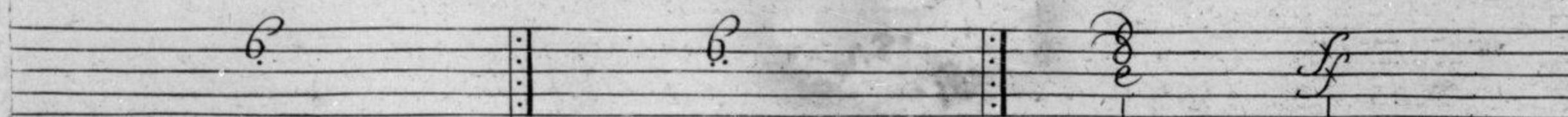
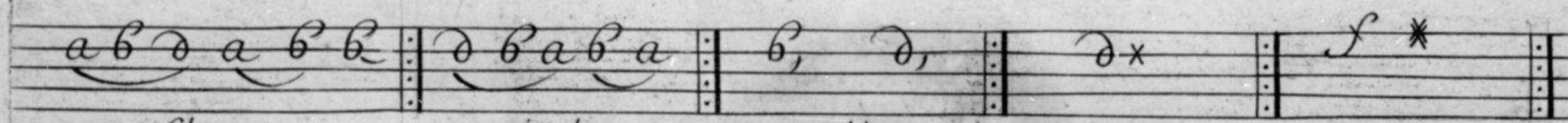
La bonté avec laquelle Votre Majesté à receu le premier liu. e mes pieces de Guittarre que j'ay eu l'honneur de luy presenter m'a engagé de travailler avec soin a la composition de celuy cy ; J'espere que Votre Majesté le fauorisera de sa protection, puisque ie n'ay point eu d'autre dessein que de luy plaire : trop heureux si ie pouuois pour tout fruct de mes veilles, diuertir Votre Majesté dans ces moments, ou elle se delasse des soins importants qui la tiennent incessamment occupée pour le bien, et le repos de ses sujets. Mais Sire, la parfaite connoissance que Votre Majesté a de toutes choses me fait craindre avec raison, de ne pas respondre a la delicatesse de son goust si ie ne suis pas assez heureux pour réussir dans mon dessein, au moins Jauray l'avantage d'auoir fait connoistre le Zèle et le profond respect avec le quel ie suis

Sire

De votre Majesté

*le tres humble, tres obeissant et tres fidele
Serviteur et sujet R. de Visée*

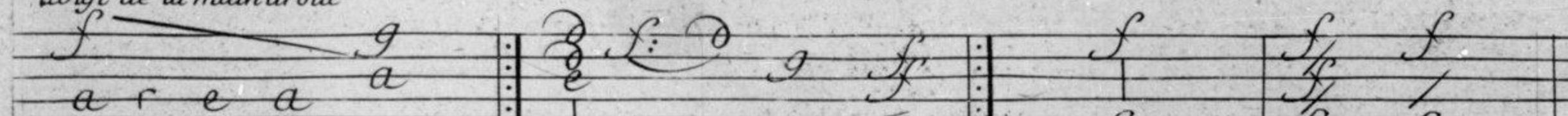
Je croy n'auoir rien oublie dans mon premier liure de Guittarre des avis qui peuuent en rendre l'Intelligence facile, aussy ne repeterois-je pas vne seconde fois les auertissemens qu'il contient, si ie scauois que ce luy cy ne tombast que dans les mains de ceux qui ont desja l'autre, mais comme Iignore qu'elle sera leur destinee, Je croy qu'il est bon d'ecrir que les pieces du second sont d'une bien plus facile execution que les premières dont les difficultés peuuent auoir rebute beaucoup de personnes, J'espere que celles qui me feront l'honneur de donner quelques moments a ce liure n'en trouueront pas tout a-fait les pieces Indignes de leur application. Je repete en peu de mots, ce que J'ay deja dit: que quand vous trouueres vn accord de cette façon  Il faut couler les doigts de la main droite en descendant et adoucir du pouce en finissant la batterie, et la faisant durer autant que la note l'exige, pour entretenir l'harmonie quand il y aura quelques points sur les lignes comme vous voyez  Il ne faut pas toucher les cordes sur les quelles Ils sont placés, vous trouuererez aussy sur la fin du liure la plus part de ces pieces que J'ay tire en musique avec le dessus et la basse pour satisfaire ceux qui voudront s'en servir sur d'autres Instruments.



*Ce point dessous la lettre fait voir
qu'il la faut toucher du premier
doigt de la main droite*

*Les deux points signifient
du second doigt*

*Cette marque dessous les lettres
C'est pour les toucher du pouce*



*Cette barre vous marque la tenuie
des parties superieures*

*et celle cy la tenuie pour
les basses*

*Cette barre tiree
droite veut dire
qu'il faut pincer
les cordes ensemble*

*Ces autres barres
tirees de trauers
vous les feront
separer*

Prelude













Suite

The image shows a handwritten musical score on four staves. The first staff, labeled 'Suite', begins with a dotted half note followed by a half note. The second staff, labeled 'Gauotte', begins with a half note. Both staves continue with various notes and rests, including quarter notes, eighth notes, sixteenth notes, and rests. The music is written in common time, with some measures featuring a basso continuo line below the main voices. The notation is in a simple, early musical style with no bar lines or measure numbers.

Gauotte











Prelude 17

The musical score is handwritten on four staves. The first staff starts with a measure containing two notes, followed by a measure containing three notes. The second staff starts with a measure containing two notes. The third staff starts with a measure containing two notes. The fourth staff starts with a measure containing two notes.





Courante

20

The musical score consists of four staves of handwritten notation. The first staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the fourth staff a bass F-clef. The time signature is common time (indicated by '2' over '3'). The notation includes various note values (eighth and sixteenth notes), rests, and slurs. The music is divided into measures by vertical bar lines. The score is numbered '20' at the top right. The title 'Courante' is written vertically along the left side of the staves.

Sarabande ♩

Barcarolle 6



Gigue

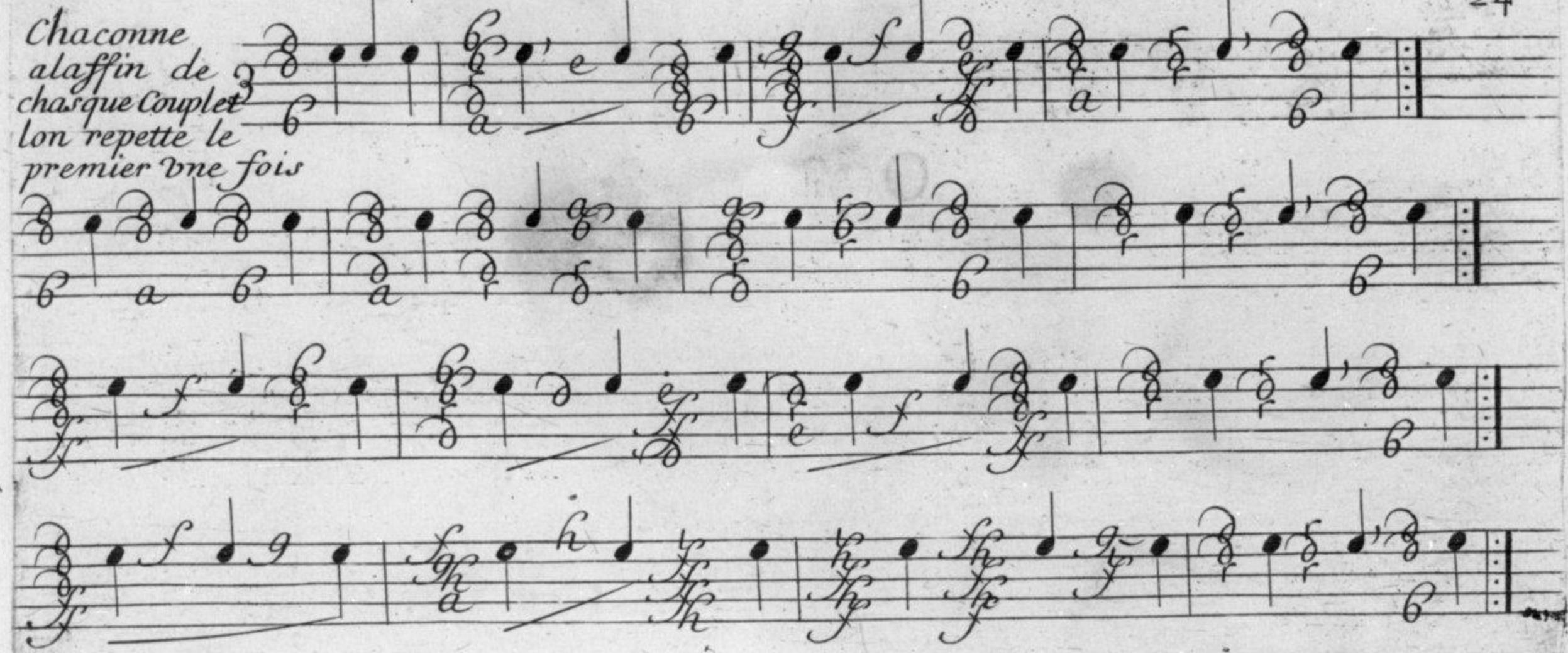
22

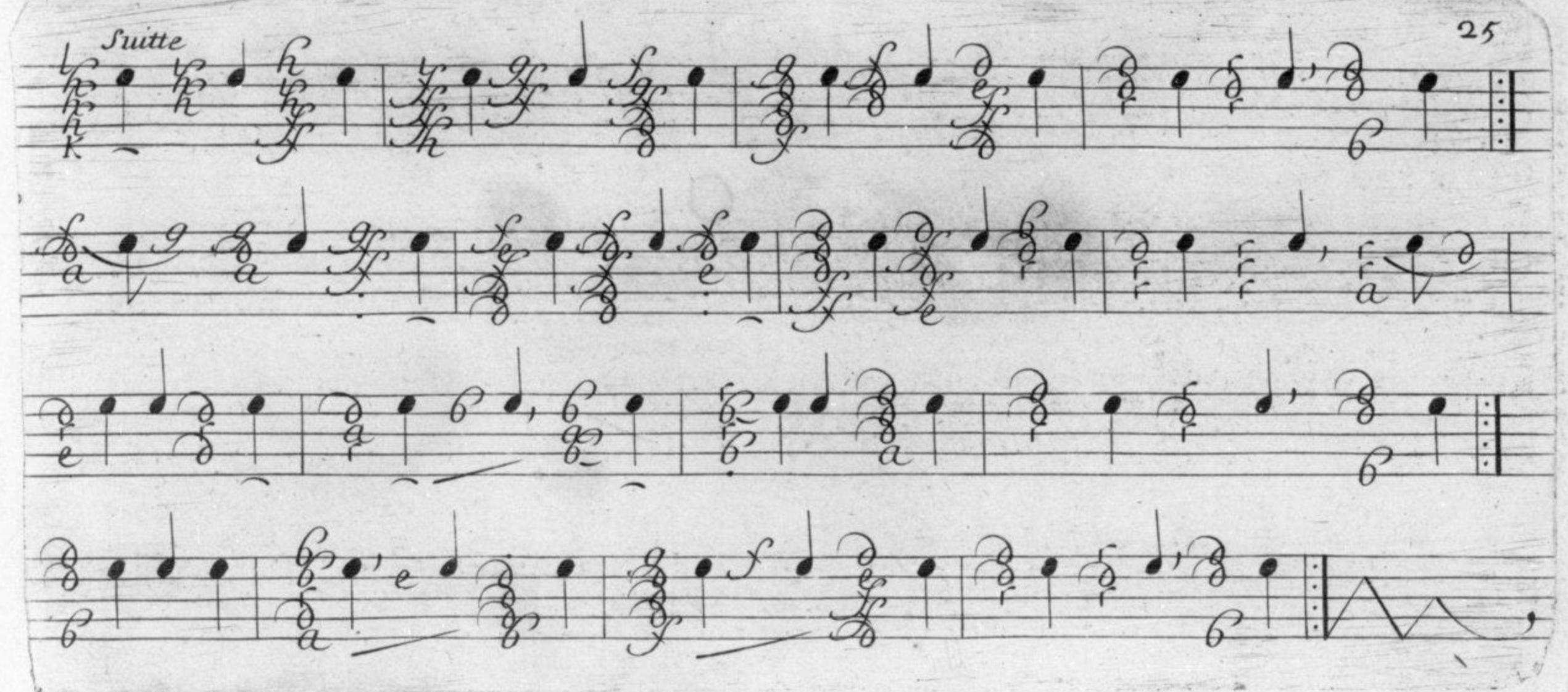
The musical score is a handwritten manuscript on four staves. The top staff begins with a soprano C-clef, followed by a measure starting with a bass F-clef. The second staff begins with an alto F-clef, followed by a bass G-clef. The third staff begins with a bass G-clef, followed by a soprano C-clef. The bottom staff begins with a soprano C-clef, followed by a bass G-clef. The music consists of measures of eighth and sixteenth notes, with rests and measure endings indicated by vertical bar lines. Some measures begin with repeat signs. The score is written in common time.

menuet



24



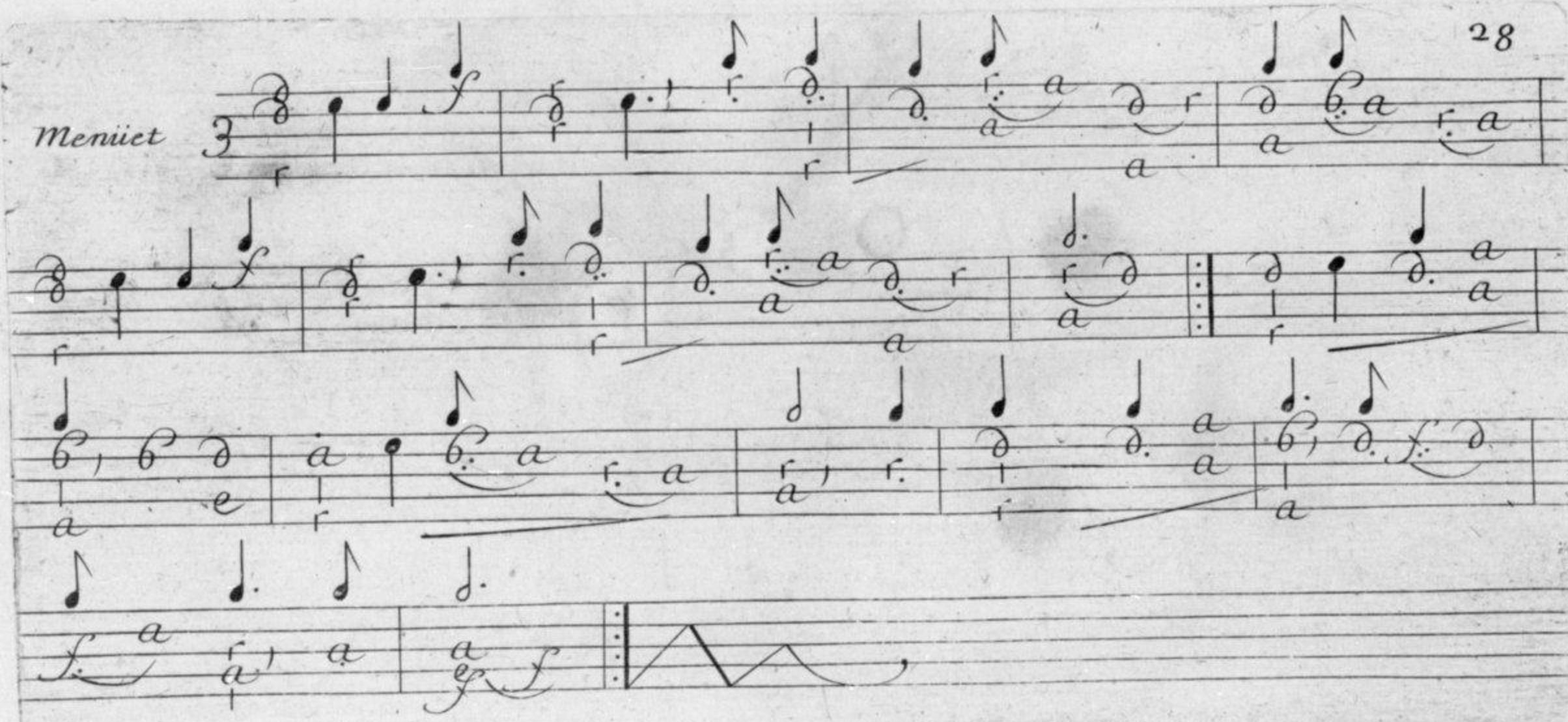


Gauotte



menuet

28



Sarabande

3

29

This is a handwritten musical score for a Sarabande. The title 'Sarabande' is written at the top left, followed by a '3' indicating the time signature. The page number '29' is in the top right corner. The music is written on five staves using a system of dots and strokes on a grid. The first staff begins with a bass clef, a '6' above the staff, and a 'F' below it. The second staff begins with a bass clef and an 'F' below it. The third staff begins with a bass clef and an 'a' below it. The fourth staff begins with a bass clef and an 'a' below it. The fifth staff begins with a bass clef and an 'a' below it. The music consists of various note heads (dots) connected by horizontal lines, with some vertical strokes and slurs. The notes are primarily quarter notes and eighth notes. The score is divided into measures by vertical bar lines. The first measure starts with a bass note, followed by a series of eighth and sixteenth note patterns. The second measure continues this pattern. The third measure starts with a bass note, followed by a series of eighth and sixteenth note patterns. The fourth measure starts with a bass note, followed by a series of eighth and sixteenth note patterns. The fifth measure starts with a bass note, followed by a series of eighth and sixteenth note patterns. The sixth measure starts with a bass note, followed by a series of eighth and sixteenth note patterns. The seventh measure starts with a bass note, followed by a series of eighth and sixteenth note patterns. The eighth measure starts with a bass note, followed by a series of eighth and sixteenth note patterns. The ninth measure starts with a bass note, followed by a series of eighth and sixteenth note patterns. The tenth measure starts with a bass note, followed by a series of eighth and sixteenth note patterns. The eleventh measure starts with a bass note, followed by a series of eighth and sixteenth note patterns. The twelfth measure starts with a bass note, followed by a series of eighth and sixteenth note patterns. The thirteenth measure starts with a bass note, followed by a series of eighth and sixteenth note patterns. The fourteenth measure starts with a bass note, followed by a series of eighth and sixteenth note patterns. The fifteenth measure starts with a bass note, followed by a series of eighth and sixteenth note patterns. The sixteenth measure starts with a bass note, followed by a series of eighth and sixteenth note patterns. The seventeenth measure starts with a bass note, followed by a series of eighth and sixteenth note patterns. The eighteenth measure starts with a bass note, followed by a series of eighth and sixteenth note patterns. The nineteenth measure starts with a bass note, followed by a series of eighth and sixteenth note patterns. The twentieth measure starts with a bass note, followed by a series of eighth and sixteenth note patterns. The twenty-first measure starts with a bass note, followed by a series of eighth and sixteenth note patterns. The twenty-second measure starts with a bass note, followed by a series of eighth and sixteenth note patterns. The twenty-third measure starts with a bass note, followed by a series of eighth and sixteenth note patterns. The twenty-fourth measure starts with a bass note, followed by a series of eighth and sixteenth note patterns. The twenty-fifth measure starts with a bass note, followed by a series of eighth and sixteenth note patterns. The twenty-sixth measure starts with a bass note, followed by a series of eighth and sixteenth note patterns. The twenty-seventh measure starts with a bass note, followed by a series of eighth and sixteenth note patterns. The twenty-eighth measure starts with a bass note, followed by a series of eighth and sixteenth note patterns. The twenty-ninth measure starts with a bass note, followed by a series of eighth and sixteenth note patterns. The thirtieth measure starts with a bass note, followed by a series of eighth and sixteenth note patterns. The thirtieth measure ends with a bass note, followed by a series of eighth and sixteenth note patterns.

Gigue







Prelude

33

The score is handwritten on five staves. The first staff starts with a C-clef and common time. The second staff starts with a G-clef. The third staff starts with an F-clef. The fourth staff starts with a C-clef. The fifth staff starts with a C-clef. The music consists of various note heads (circles, diamonds, crosses) and stems, with many horizontal lines through them. There are several fermatas and grace notes. The score is numbered '33' at the top right.

allemande

c a

8

e

3. $\frac{a}{a}$

f.

26

6

4

6

e.

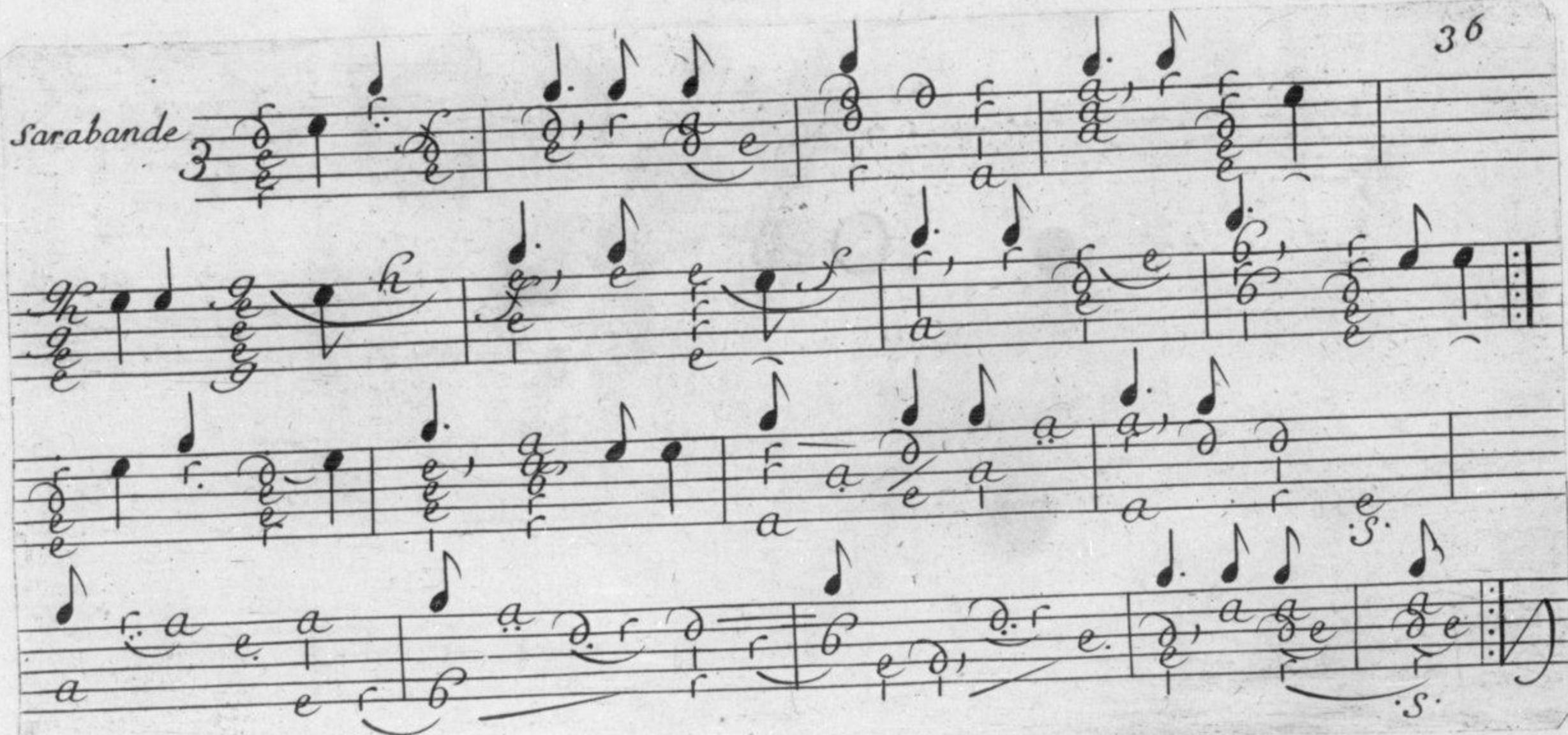
3

f

34



36



Gigue

37

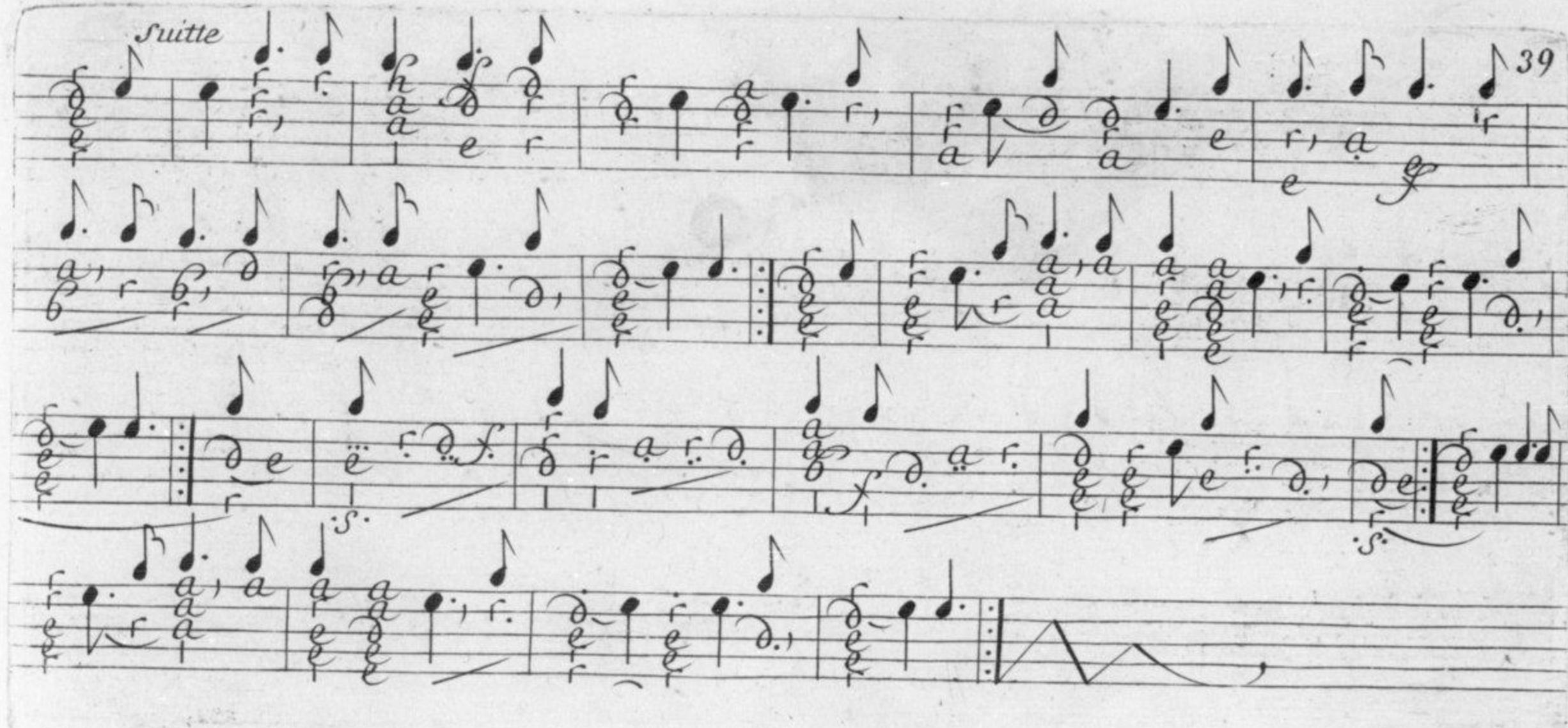
A handwritten musical score for three voices. The top part is labeled "Gigue". The score consists of four systems of music, each with three staves. The vocal parts are written in common time. The notation includes various note values (eighth and sixteenth notes), rests, and slurs. The lyrics are written below the notes in a cursive script. The score is enclosed in a rectangular border.

37

Lassacaille 3

38

The score is a handwritten musical manuscript for four voices. It features four staves, each with a different vocal range: bass (F clef), alto (C clef), tenor (G clef), and soprano (A clef). The music is in common time. The title "Lassacaille" and the number "3" are written above the first staff. The page number "38" is located at the top right of the final staff. The notation includes various note heads (eighth, sixteenth, thirty-second notes) and rests, with some notes having vertical stems and others horizontal stems. Fermatas (dots over notes) are used throughout the piece.



sarabande

40







menuet

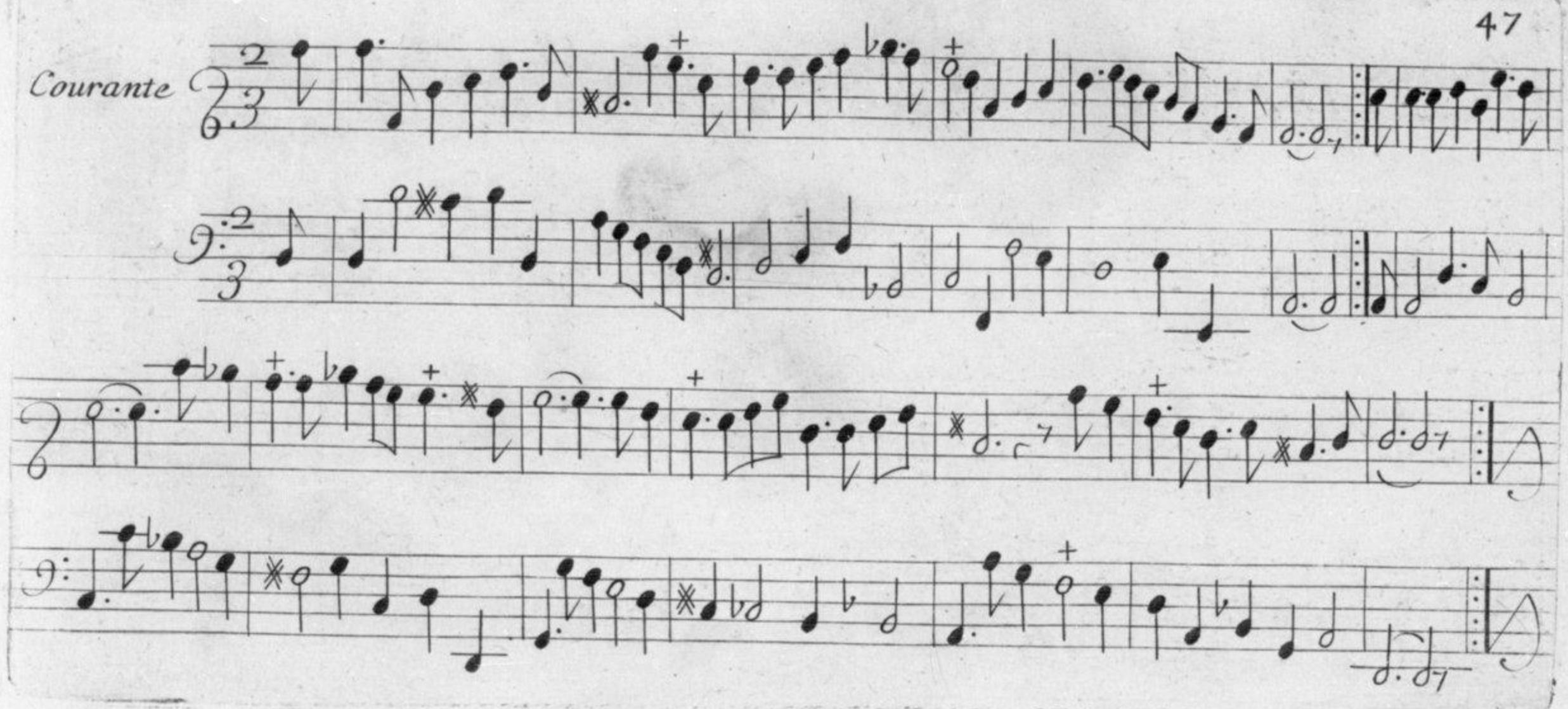


Allemande

45.

The musical score consists of four staves of handwritten notation. The first staff begins with a clef, a 'C' for common time, followed by a '6' indicating 6/8 time. It features vertical stems and small horizontal strokes above the stems. The second staff begins with a clef, a 'C' with a '2' over it, followed by a '4' indicating 4/8 time. It includes a circled '2' above a note, an asterisk, and a circled '0'. The third staff begins with a clef, a 'C' with a '6' over it, followed by a '2' indicating 2/8 time. The fourth staff begins with a clef, a 'C' with a '3' over it, followed by a '3' indicating 3/8 time. Measures are separated by vertical bar lines, and some notes have vertical stems extending downwards. Measure numbers 45, 87, 3, 3, and 6 are written above the staves at various points.





Sarabande

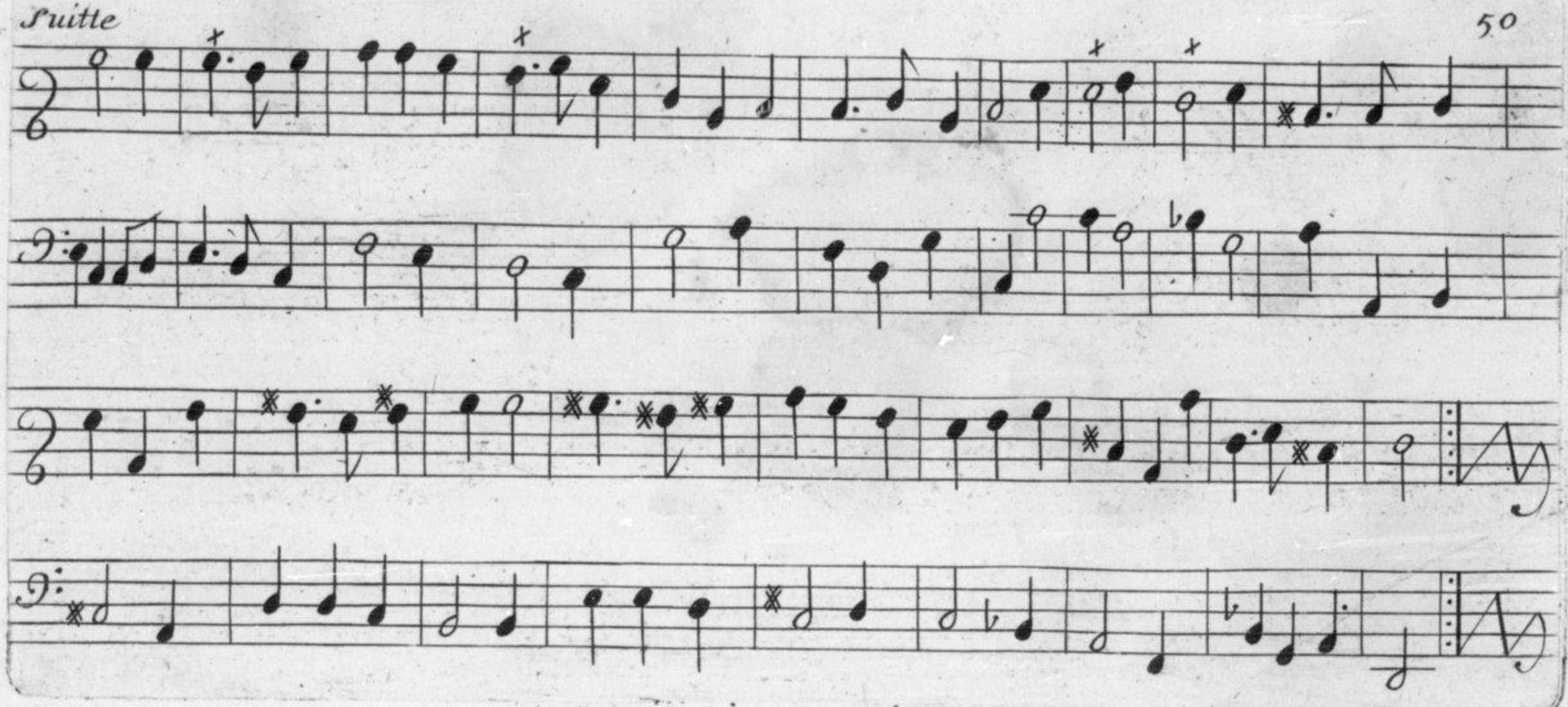
48



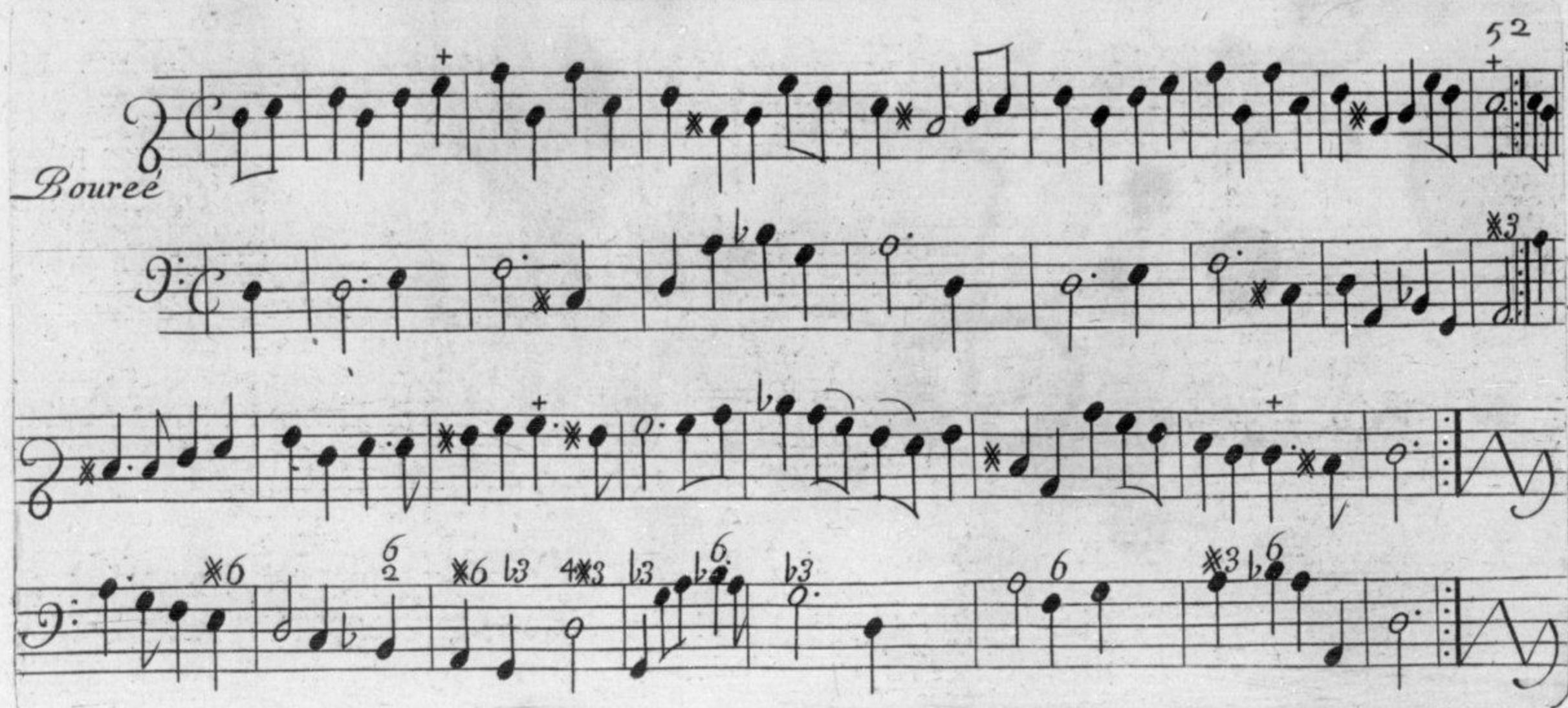
49

Gigue

Suite







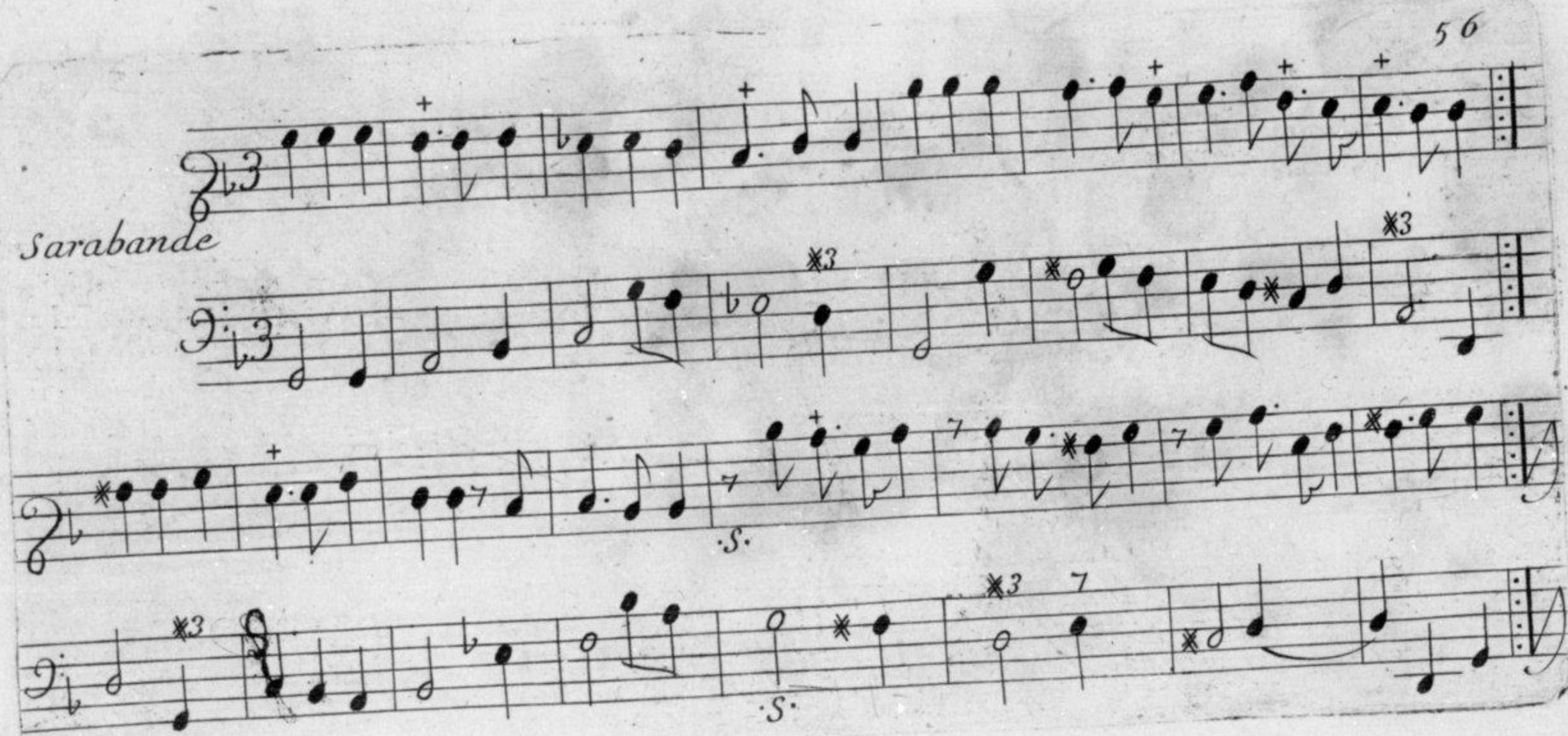


Allemande



Suite

This is a handwritten musical score for a Suite, specifically page 55. The score consists of four staves of music, each with a different key signature and time signature. The first staff starts with a treble clef, a common time signature, and a key signature of one flat. It features several grace notes and slurs. The second staff begins with a bass clef, a common time signature, and a key signature of one flat. It includes markings like '3' over a slur and 'x6'. The third staff starts with a treble clef, a common time signature, and a key signature of one flat. It has a prominent 'x' above the staff. The fourth staff begins with a bass clef, a common time signature, and a key signature of one flat. It includes markings like '6', '4', 'x3', '7', '6', '5', '76', and 'x0'. The score concludes with a series of vertical bars and a wavy line.



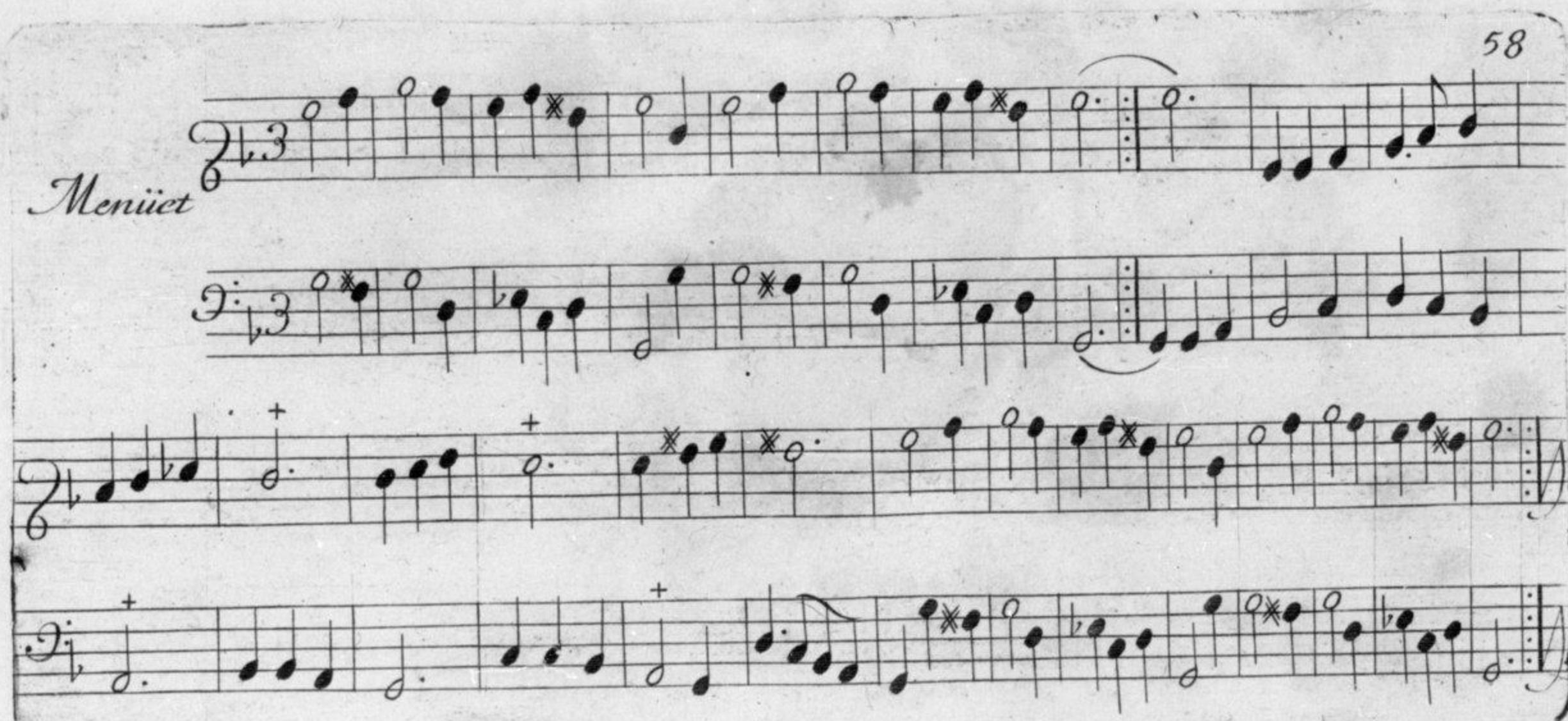
Gigue

57

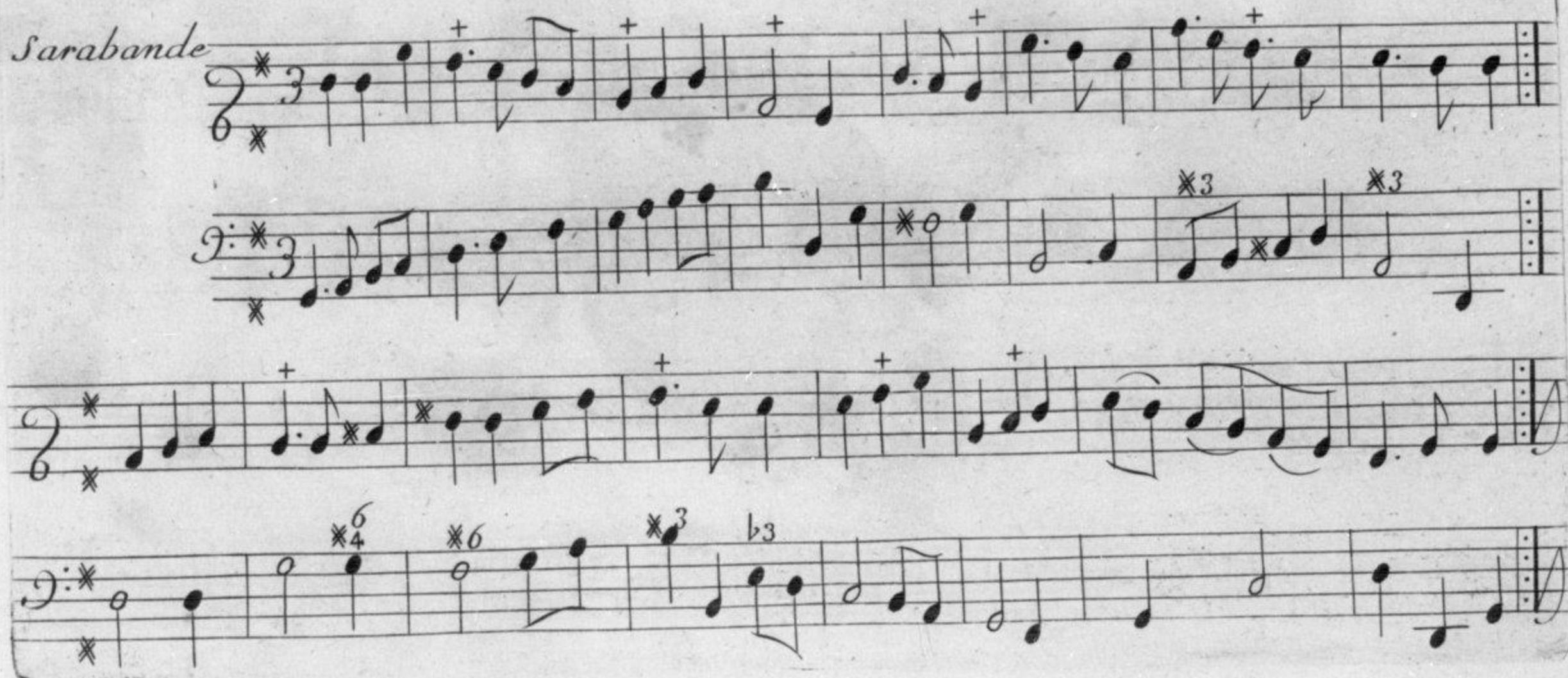


Menuet

58



59

Sarabande

Prelude

60

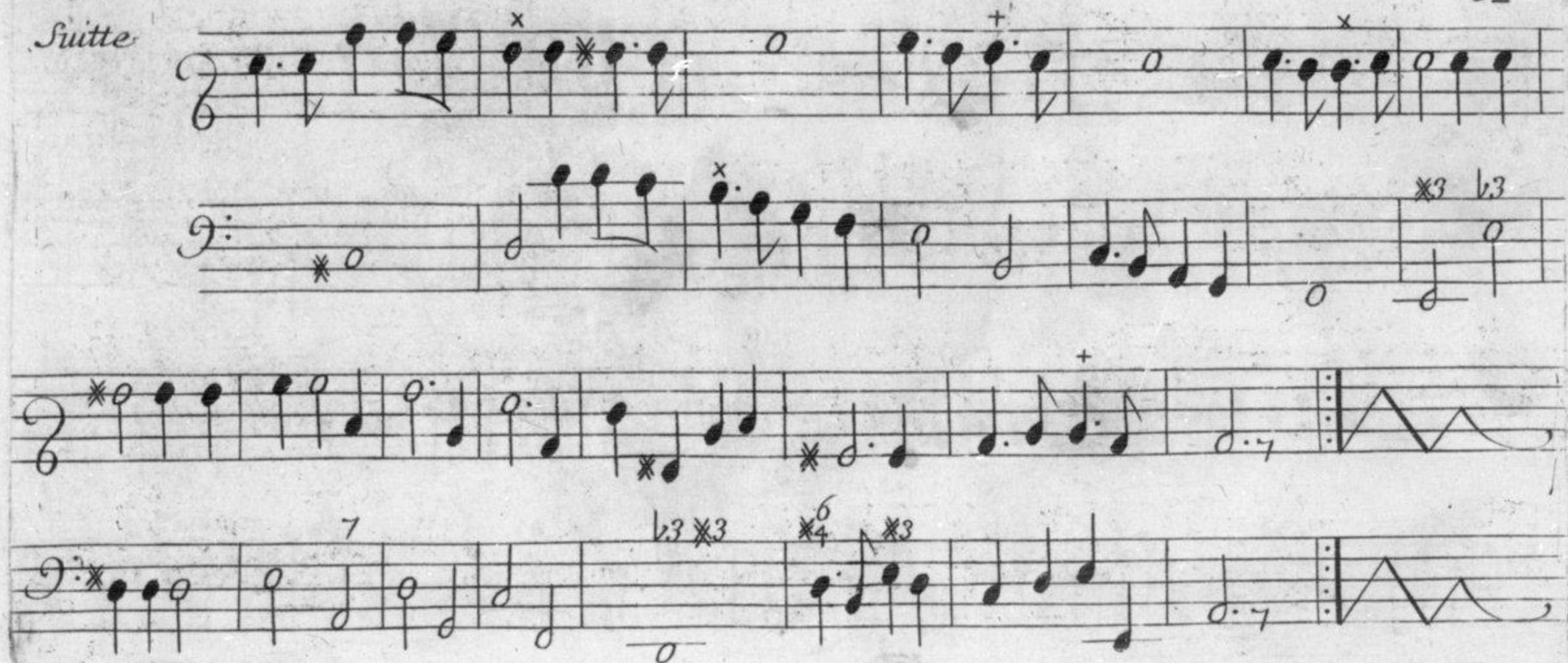
A handwritten musical score for organ, consisting of four staves of music. The top staff begins with a treble clef, a 'C' key signature, and a '2C' time signature, followed by a sixteenth-note pattern. The second staff starts with a bass clef, a 'C' key signature, and a '3/4' time signature, with a sustained note and a sixteenth-note pattern. The third staff begins with a treble clef, a 'C' key signature, and a '2C' time signature, featuring a mix of eighth and sixteenth notes. The bottom staff begins with a bass clef, a 'C' key signature, and a '3/4' time signature, with a sustained note and a sixteenth-note pattern. The music includes various note heads (solid black, hollow black, white), rests, and markings such as asterisks (*) and plus signs (+).

61

allemande

Suite

62



63.

Sarabande

A handwritten musical score for four staves, labeled 'Sarabande' and numbered '63.'. The score consists of four staves, each with a different clef (Bass, Alto, Tenor, and Soprano). The music is written in common time. The notation includes various note heads (solid black, open circles, crosses) and rests, with some notes having '+' or '-' signs above them. Measures are separated by vertical bar lines. The first staff begins with a bass clef, the second with an alto clef, the third with a tenor clef, and the fourth with a soprano clef. Measure numbers are present at the start of the first and third measures. The score is written on a single page with a light background.

Gigue

Handwritten musical score for a three-part gigue. The score consists of four staves, each with a different clef (G, F, C, and G) and a time signature of 3/4. The notation uses vertical stems and small horizontal strokes to indicate pitch and rhythm. Various markings are present: asterisks (*), crosses (x), dots (.), and slurs (s.). The first staff ends with a measure number 64. A circular library stamp from the 'BIBLIOTHEQUE NATIONALE' is visible at the bottom center of the page.

EXTRAIT DV PRIVILEGE DV ROY

65

Par grace et Priuilege du Roy donné a Paris en datte du 21. feburier 1686 Signé Bertin
il est permis au Sieur Robert de Visée de faire grauer et Imprimer un liure de pieces
de Guitarre Dédie au Roy, qu'il a composé, de le vendre et debiter au public et ce du-
rant le temps et espace de 6. années consecutives, et deffences sont faictes a tous Impri-
meurs, Libraires, Graueurs et autres d'Imprimer ou grauer le dit liure den vendre
de contrefaits ny mesme d'en extraire aucune chose a peine de trois mil liures damen-
de et de tous despens dommages et Interests comme il est plus amplement porté au
dit Priuilege .

Acheue d'Imprimer le 8^e. Mars 1686.
Les exemplaires ont esté fournis.